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ABSTRACT

An exploratory study identified the areas of information most commonly featured in the printed and electronic media designed specifically for adolescents aged 10-16 and also identified the presence and role of women in the information targeted to this age group. A content analysis was made of both French- and English-language television programs aired in Quebec (Canada) and of magazines distributed in the province during the months of March and April 1997. They were selected on criteria of accessibility and relevance. Results showed that Quebec teenagers have limited access to quality information, that for all intents and purposes, successful women as role models are virtually absent from the media, and that knowledge of the outside world is not a criteria in establishing the content available to young people. It is as if everything takes place in a vacuum where there is no past and no future. (Includes 6 tables of data and 10 notes; contains 12 references. Appended are illustrations from magazines used in the study.) (Author/NKA)

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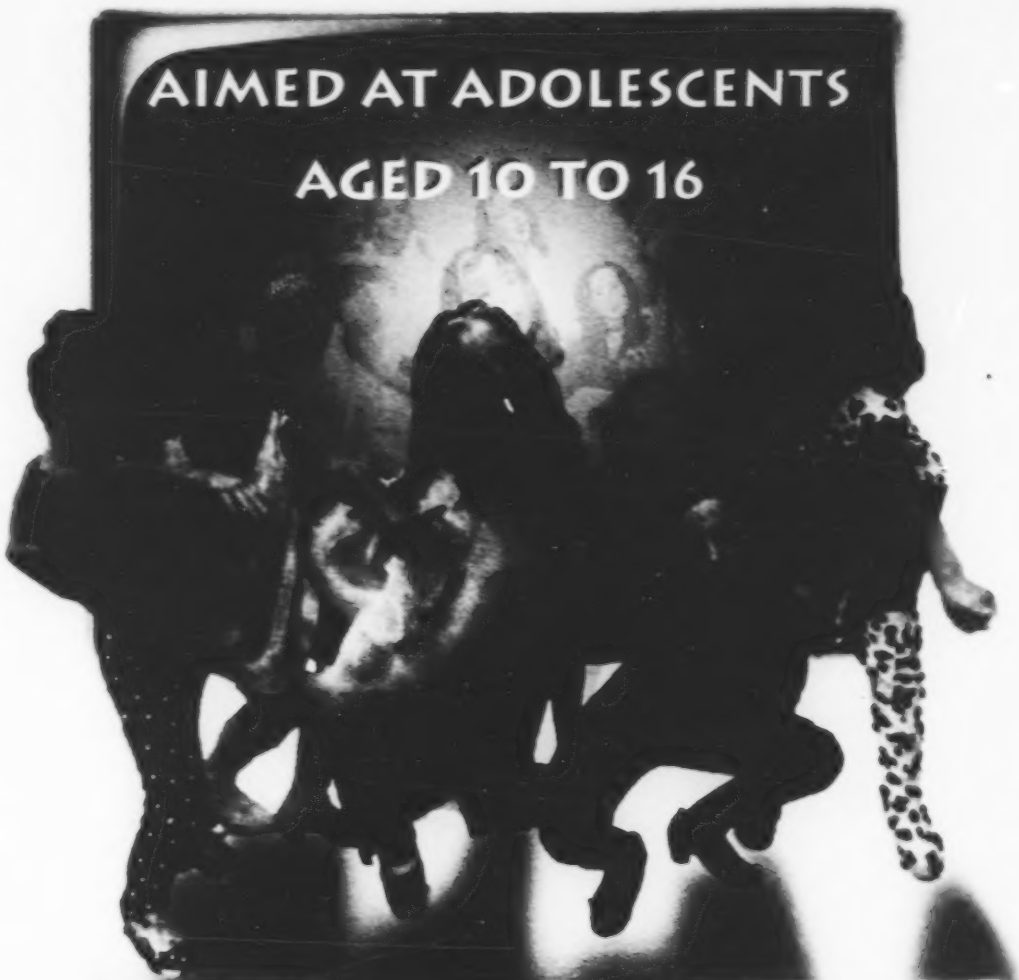
PRESENCE AND IMAGE
of women
IN THE INFORMATION MEDIA

AIMED AT ADOLESCENTS AGED 10 TO 16



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PRESENCE AND IMAGE *of women* IN THE INFORMATION MEDIA AIMED AT ADOLESCENTS AGED 10 TO 16

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Graphic design
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Study funded by Status of Women Canada
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and the Department of Education,
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SUMMARY

The purpose of this exploratory study[1] is to identify the areas of information most commonly featured in the printed and electronic media designed specifically for adolescents aged 10-16 and to identify the presence and role of women in the information targeted to this age group. A content analysis was made of both French- and English-language television programs aired in Quebec and magazines distributed in the province during the month of March and April 1997. They were selected on criteria of accessibility and relevance. The results of the study show that Quebec teens have limited access to quality information, that for all intents and purposes, successful women as role-models are virtually absent from the media, and that knowledge of the outside world is not a criteria in establishing the content available to young people. It is as if everything takes place in a vacuum where there is no past and no future.

RÉSUMÉ

L'étude exploratoire que nous présentons ici cherche à mettre à jour d'une part, les domaines ou thématiques d'information privilégiés dans les médias imprimé et électronique destinés aux jeunes de 10-16 ans et, d'autre part, à identifier la présence et le rôle de la femme dans ces discours éminemment ciblés. Des émissions de télévision et des magazines, diffusés sur le territoire québécois, ont été retenus à partir d'un ensemble de critères d'accessibilité et de pertinence quant au genre ici étudié : l'*information*. C'est au moyen d'une analyse de contenu de ces discours d'information en langue anglaise et en langue française que cette étude fut réalisée. Les résultats révèlent que les jeunes québécoisEs ont un accès limité à une information de qualité, que les modèles de femmes qui ont réussi sont à toutes fins pratiques absentes, que l'ouverture sur le monde n'est pas retenue comme avenue d'ancrage dans la réalité. Tout se passe comme si ces jeunes vivaient dans un espace-temps sans passé ni futur. La version originale de ce rapport est en français.

CONTENTS:

- Introduction
- Questions and Objectives
- Methodology
- Analysis and Interpretation of the Results
- Conclusion
- Recommendations
- Notes and References
- Appendices

INTRODUCTION

"Our concern as sign interpreters is to find relationships that exist between signs and something else: concepts, attitudes, feelings, mental states, and so on." (Arthur Asa Burger, p. 174)

Among the many recommendations formulated in the chapter *Women and the Media*, issued after the International Women's Conference held in Beijing in 1995, was one that would have the expression and participation of women in the mass media given greater importance because they are still under-represented. Furthermore, their **roles and functions** should be diversified because they are still portrayed in largely traditional spheres.

It is a known fact that television news is a male bastion where women tend to appear less often than men: "Gender imbalance in the mass media is a stable, worldwide phenomenon...[It has] been documented that for the past several decades, men have dominated mass media..." (Spears & Seydegart p.15). If this is true, then how are women represented in information programming in the media? Obviously, in order to encourage women's participation in all aspects of the media, women must see themselves as pro-active and able to identify with **real role models**. That being said, how about the information media aimed at **teens**? Their opinions, values and dreams will be influenced by what they read, see and hear in the media (be it radio, television or print). Knowing that television is the most popular media among young people in Quebec and that women's magazines are another source of information greatly appreciated by teenage girls, we chose to study two types of media: television and magazines from a woman's perspective.

We looked at the image of woman in the information media specifically addressed to youth between 10 and 16 years old. We examined the kind of information and the image of women available to both French and English speaking boys and girls in Quebec. We wanted also to understand the way the media tried to inform them since this young clientele seems to prefer fiction at all costs rather than programs reflecting real life.[2]

QUESTIONS AND OBJECTIVES

It should be stated that the two mass media studied here do not necessarily target the same population in terms of age or sex; stereotypes may well be present in certain media, particularly magazines, given the fact that they target, for the most part, a female population. The treatment of content and the topics selected may not be specific to a media, a language or a target population.

The research questions:

1. What is offered to young French- and English-speaking Quebecers, aged 10 to 16, as to information programs on television and in magazines?
2. how are women and girls represented in the chosen media ?

Based on the data provided by the specially-designed analytical grids, we examined the type of information provided in these media to young people as regards their favourite topics and awareness of the outside world. We also searched for ways in which women were portrayed either directly or indirectly. To do so, we proceeded as follows:

"Reading, like nearly every other human activity, is part of the task of making sense out of the world..." (Worsnop, p. 9)

- we identified **themes** in each media according to the language used, their importance, their diversity;
- we identified **women's position and roles** among the production teams, the resource people, the models proposed to both male and female readers, as well as services offered;
- we noted how a **story** was **treated** and **the codes** used in all the documents as well as how a story was **edited** to determine what relationship was being established between the messages conveyed by the journalists and the audience (authority/equality, serious tone/humourous tone).

METHODOLOGY

To answer our research questions, we gathered written and visual material directed to adolescents and designed an analytical grid to fit both type of media studied.

• SELECTION CRITERIA

The pertinent television and printed documents were selected according to these criteria. They had to:

- **be** accessible (newstands, libraries, book shops, television channels and viewing times adapted to young people);
- **provide** factual information of general interest, without specialization and designed for young people aged 10 to 16;
- **be** diversified as regards broadcaster/publisher and language of communication;
- **be** Canadian, unless there was no choice in one of the language or media categories selected.

Thus, we chose two programs in both French and English as well as two magazines in both French and English over a specific period (March-April 1997). Television programs were taped twice during the month of March. After viewing the material, we found that the two French programs were the same but aired on different channels, at a different time with a different name[3]. So we were left with six programs instead of eight (four in English and two in French).

When selecting our media, we found two publications aimed at our target population that we did not use because they were published abroad and not easy to find:

- *Les clés de l'actualité*, a bi-monthly tabloid published in France, full of general information with an exciting layout appealing to young people. It can be found in only a few Montreal librairies;
- *Kid's Wall Street*, a monthly magazine published in the USA, entirely managed by women under the auspices of the New York Stock Exchange. Abundantly illustrated and well presented, its texts are short and cover all aspects of news. It is sold in certain specialized bookstores.

• CHOICE OF MEDIA PRODUCTS

The following are the television programs and printed matter selected and analyzed[4]:

1- Television

- ***Le bulletin des jeunes*** **(Saturday and Sunday, R.D.I., 12.30 p.m.) or *Le Petit Journal* (Saturday and Sunday, TQS, 12 noon) for the 9-12s.**
- ***YTV News*** **(Sunday, YTV, 12.30 p.m.)**
- ***Street Cents*** **(Friday, CBC, 4.00 pm. or Saturday on Newsworld, 11.30 a.m.) for the 12-17s (Web site: www.halifax.cbc.ca)**

2- Magazines

- *Filles d'aujourd'hui* (Montreal edition)
- *Adorable* (Québec edition)
- *Teen*[5] (US edition)
- *Y & M* (Young and Modern - US edition)

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• TO GUARANTEE OBJECTIVITY OF CODING

In gathering the information, we used a Content Analysis Grid adapted to the media involved. This grid was primarily based on the one developed by ERIN Research for MEDIAWATCH[6] for the Global Media Monitoring Project[7]. However, given the interpretative nature of this project, the grid was redesigned taking into account the same basic parameters: nature of the media, content and persons involved but adding further units relating to the treatment, the technical and sociocultural codes. It was approved by four coder-judges as to the clarity of the items to be analyzed and their pertinence as to the characteristics of the two media involved and as to its effectiveness. The judges were then involved in the systematic analysis of the documents studied.

The researchers then checked the application of the criteria and compared the results during team meetings, analyzed the data available under both the quantitative and qualitative aspects.

• CRITERIA FOR CODING

The data were selected according to the specific functions looked for: the informational function (the transmitter seeks to inform the receiver) and the transactional function (the transmitter hopes to influence the receiver's actions by dictating a behaviour or by seeking to convince him to adopt a certain behaviour). The other functions, expressive and entertaining (opinions, fiction, quiz, contests, gossip...) were ignored.

For example:

Television:

- reports or information capsules with journalist present or with voice-over were coded. Program openings, transitions between segments and show closings as well as STREETER-type information, without an identifiable journalist, were not included.

Magazines:

- informational articles on different products (e.g. "Advice"), on the month's special topics and reports ("The truth about guys and girls" and "Stars") were coded. ***Health***, ***Fashion*** and ***Sexuality*** were subjects selected because they inform and respond to the needs and interests of our target population but they had to have a by-line, otherwise they were ignored. Editorials, tests or quizzes, horoscopes, games, Lonely Hearts columns, letters to the editor or any article without a by-line were excluded.

• CRITERIA FOR ANALYSIS

Three categories for analyzing the data were selected:

1. **Construction** (Tables 1 and 2) includes length of blocks or segments, density of pertinent information and treatment of topics, that are subdivided into:

- factual treatment designed to **report** facts with or without interviews, thus to inform (reporting);
- narrative treatment designed to inform while recounting events or recounting from a more subjective point of view; the expressive discourse blending here with information (eye-witness accounts, docudramas or portraits);
- argumentary or persuasive treatment aimed at modifying behaviour either directly or indirectly while at the same time informing (appeals, enquiries or special advertising sections).

2. **Content and actors** (Tables 3 and 4) include the themes treated, resource people, their role as agents or initiators of the action[8], the production team (hosts, reporters, directors or editorialists). Sex, age, ethnic origin and occupation were the variables considered wherever possible.

3. **Media language** (Tables 5 and 6)

- technical codes: framing, camera angles, movements, colour, lighting;
- sociocultural codes relating to private or public spaces, the décor shown or suggested, objects, costumes;
- lay-out or editing: TV editing is mainly based on two dimensions, **time** which favours sequential editing (images physically interconnected) and implies a progression in the events and characters; **space** which favours descriptive, parallel or mosaic editing (images interconnected semantically) and the reader-viewer is guided by a voice-over or text (*Paroles aux images*, p. 85).

> ***"The model of the story is everywhere: in the text, in the picture, in the mixed message (...) Any story, being defined as the representation of an event, presents a general structure inscribed in a semantic axis"*** (Helbo, p. 104 -our translation)

ANALYSIS AND INTERPRETATION OF THE RESULTS

We shall first present, table by table, the descriptive results obtained from the grids, alternating from one medium to the other. As noted above, we classified the results into three main categories: media construction, content and actors and media language (six tables). Lastly, we shall identify the trends identified in terms of the questions that motivated this study, namely:

- what is offered to Quebec's English- and French-speaking young people in the way of information media?
- how are women and girls represented in the selected information media?

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Table 1
General construction of the television programs

CHOICE OF PROGRAMS	% OF CONTENT	NUMBER & AVERAGE LENGH OF SEQUENCE	TREATMENTS OF SUBJECTS BY SEQUENCE
Le bulletin des jeunes (R.D.i. (Saturday & Sunday 12h30) March 8 et 15 1997 28 minutes	63% 16'6"/28'	7 sequences 2'38" by sequence	5 factual 1 narrative 1 argumentary
Street Cents (C.B.C. Friday 16h & N.W. -Saturday 11h30) March 14 & 28 1997 28 minutes	26% 10'/28'	5 sequences 2' by sequence	1 factual 0 narrative 4 argumentary
YTV News (Y.T.V. -Sunday 12h30) March 16 & 30 1997 28 minutes	66% 18'/28'	6 sequences 3' by sequence	1 factual 3 narrative 2 argumentary

Table 2
General construction of the magazines

CHOICE OF MAGAZINES	% OF PAGES SELECTED	NUMBER OF PERTINENT ARTICLES NUMBER OF PHOTOS/ PAGES SELECTED	TREATMENTS OF SUBJECTS BY ARTICLE
Filles d'aujourd'hui total: 68 pages March 1997	34% 23,5/68 pages	9 articles (19 photos/23,5 pages)	1 factual 2 narrative 6 argumentary
Adorable total: 64 pages March 1997	45% 29/64 pages	13 articles (37 photos/29 pages)	2 factual 4 narrative 7 argumentary
Young & Modern total: 108 pages April 1997	13% 14,2/108 pages	6 articles (38 photos /14,2 pages)	0 factual 3 narrative 3 argumentary
Teen total: 130 pages April 1997	17% 22/130 pages	6 articles (31 photos/22 pages)	1 factual 3 narrative 2 argumentary

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Before analysing the data from **Table 1**, we must specify that the only French-language program chosen, ***Le bulletin des jeunes***, addresses a young or pre-teen population (ages 9-12) whereas the two English-language programs, *YTV News* and *Street Cents*, are designed for a teenage public (ages 13-17). All three programs last 28 minutes, interspersed with adult-targeted publicity. The introduction, transitions and conclusion of the programs are presented by one or more hosts and are not included in the percentage of content studied.

Street Cents offers less information than the two other programs, *YTV News* and ***Le bulletin des jeunes***, and relies on "Labels" and "True or "False" to achieve a sense of unity. Its composition is mainly persuasive and consists of fictional episodes that take up a lot of space and blend into the informational inserts that link the different features of the program. The three young hosts are both journalists and actors. They are good-natured and funny, attracting and maintaining the young viewers' interest. However, a male character in his forties plays the role of foil to the youngsters; he is flippant and intervenes from time to time to make fun of the advertising world. This mature male character looks somewhat ridiculous but the message to be communicated about the untruthful advertising strategies is well taken.

"The use of humorous techniques such as irony, cynicism and sarcasm should be toned down. They undermine the educational message related to them" (Caron-Bouchard, p. 88 -our translation)

YTV News and ***Le bulletin des jeunes*** use a more traditional style: they give accounts of events (factual and narrative) with interviews, and their aim is primarily to inform and not to influence behaviour like *Street Cents*, appropriately subtitled *For Tough Consumers*.

The data from **Table 2**, show that the two French-language magazines have fewer pages than the English-language ones, but their information content is greater. ***Adorable*** gives more information than ***Filles d'aujourd'hui***, as can be seen from the number of articles selected, but this does not guarantee the quality of the topics treated. The treatment given the articles in the French-language magazines is divided between the persuasive and the narrative. Factual information as such is scarce. The tone is one of advice like suggestions for changing one's look, coping with problems, improving one's interpersonal relations. In the English-language magazines, the persuasive style is used far less.

The two American magazines are thicker because they carry more advertising copy, the main reason being the presence of special advertorial pages, with no by-line and therefore not counted, whereas on the French side, these same special advertising sections have a by-line. Lastly, photographs take up a lot of space, especially in the American magazines. They play mainly a decorative role while the text conveys the informational content.

Table 3
Content of TV programs over two weeks

PROGRAMS	*LE BULLETIN DES JEUNES*	*STREETS CENTS*	*YTV NEWS*
THEMES (TOPICS)	**MARCH 8 & 15**	**MARCH 14 & 28**	**MARCH 16 & 30**
Beauty/ Fashion		FIY&MIY (Guess jeans) FIY&MIY (Calvin Klein) FIY&MIY (cosmetics)	
Health/ Nutrition		FIY (Hostess chips) FIY&MIY (Kraft) FIY&MIY (Kellogg) FIY&MIY (Tim Horton)	
Sexuality/Relationship between girls and boys			FIY (surfing the Internet)
Popular Psychology	FA (story of March the 8th) MIY (cybersnow) N (penguins)		FIA (financial adviser)
Occupation (roles)	MIA (school director FIA (police woman)	FIY (recycling)	MIY (pianist) MIY (sports commentator)
Art/Culture/Media	MIA (sculptor) MIA (writer) N (comic strip)	FIY (Blockbusters Video)	FIY -E (amateur film) MIY -E (popular music) FIA&MIA (actors-cinema)
Sports	FIY (skating) FIY (dance)	F&MY (Redmen Team)	FIY (snow board) MIY (snow board)
News reports	FY&MY (Easter stamps) MIA (union negociator)		MIA (unemployed worker) FIY (drop-out)
PRODUCTION TEAM			
Hosts	FIA	FIY FIY-E (Asian) MIY-E (Black) MIA	FIY-E (Middle-Eastern) MIY
Reporters	FIA MIA		FIA-E (Asian) MIA FIA

Legend: F= female M= male I= initiator
Y= youth A= adult N= neutral E= ethnic group

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Table 4
Content of articles in the four magazines

MAGAZINES	*FILLES D'AUJOURD'HUI*	*ADORABLE*	*YOUNG & MODERN*	*TEEN*
THEMES (TOPICS)	**9 ARTICLES MARCH 1997**	**13 ARTICLES MARCH 1997**	**6 ARTICLES APRIL 1997**	**6 ARTICLES APRIL 1997**
Beauty/ Fashion	N (glasses) FY (beauty products)	FY (products) FY (products) FY (products) FY (clothes)	• FA (beauty treatment)	
Health/ Nutrition	FY (vegetarianism)	FY (body piercing)	• FY (physical exercices)	
Sexuality/ Relationship between girls and boys	FY &MY (kisses)	MY (guys) • FY &MY (seduction)	• FY&MY (seduction) • 8 x MIY (going out)	• MIY (truth about relationships)
Popular Psychology	FIA (phobia) FY (depression)	FY (suicide) FY (making choices) FIY (drugs) FIY (diary)	• FIY (obsessional buyer)	• FIY&MIY (teen murderers) • FIY (sects) • FIY (fears)
Occupation (roles)	• FIA (actress)	• FIA (rock singer) & MA-E • 3 x MIY &MIY-E (musical group)	• MIY (actor) • FIA (rock singer) & MA-E	
Art/Culture/ Media	N (book) N (Internet sites)			• N (advertorial for musical CDs)
Sports				
News reports				
PRODUCTION TEAM				
Editor	FA	FA	FA	FA
Reporters Photographs	7 F& 2 M 1M & 1F	13 F 8M & 1F	4 F& 2M 3M & 1F	5F & 1M 3 M

Legend: F= female M= male I= initiator
Y= youth A= adult N= neutral E= ethnic group

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The data from **Tables 3 and 4** show the presence of actors defined as initiators or agents of the action; sex and ethnic origin are also considered. Topics such as ***Beauty, Fashion, Health*** and ***Sexuality*** are not dealt with in the two programs whose approach is more traditional, i.e. ***Bulletin des jeunes*** and ***YTV News***. The only exception, however, is when ***YTV News*** devotes two minutes to ***Relationships*** on the Internet. The program ***Street Cents*** deals with ***Beauty, Health, Fashion, Culture, Sport***, specific to youth consumption, but excludes anything to do with ***Sexuality, News*** and ***Popular Psychology***.

In the ***Bulletin des jeunes***, a young hostess and female journalist share roles with a male journalist, all from Québec. The female images proposed are plural, in other words, there are no single role-models, they are girls in teams (young skaters or dancers). The ethnic groups are not represented. In ***Street Cents***, gender and ethnic diversity is shared quite well as regards the program's hosts journalists (opening, transitions and closure). The two young actresses and their coloured co-host play their part with ease, address the viewer in varied styles using their judgement and sense of repartee. In ***YTV News***, the positive female image, as far as the interviews are concerned, are none too frequent, excepting the presence of a financial advisor and an actress. More emphasis is given to the presence of a young pianist and a young sports commentator, both males. The small sample of programs studied here does not permit us to conclude that there is a systematic absence of female images. Gender equality is respected as regards the hosts and journalists, with a fair degree of ethnic diversity.

The two French-language magazines ***Filles d'aujourd'hui*** and ***Adorable*** devote no space to news and sports; ***Filles d'aujourd'hui***, however, offers two columns on ***Arts, culture and the media***, books to read and a page about the Internet. The main features in both magazines deal with ***Beauty, Health, Sexuality and Popular Psychology***. Among the interviewees are two outstanding female role-models: a young Québec TV actress and an American rock singer. The personal stories included in the articles (drugs, phobias, etc.) show girls who are trying to improve their world, thus providing to a certain extent positive female role-models. The French-speaking staff is made up of women except for a male photographer and two male journalists. The photographs come mostly from agencies, which explains their anonymity.

... a true story reported in a Gothic manner, which is very popular in American fiction video.

The two American magazines, ***Teen*** and ***Y&M***, devote little space to ***Sports*** and ***News***. However, in ***Teen***, there is a special advertising section on music and the latest CDs. Both magazines deal with sexuality and offer short articles on topics of interest to adolescent girls that come under the heading of Popular Psychology - suicide, sects, phobia, etc. On two instances they differ: in ***Y&M***, "***Guys Talk***" is a page where young men divulge their secrets and in the ***Health*** section, a young woman basketball player is praised ! Only one female role-model is proposed in these two magazines, a young American rock singer (the same one as in ***Adorable***).

Girls who are trying to improve their behaviour are featured in the personal stories, i.e. girls trying to break certain habits (fears, obsessions, etc.) except for one very special case, that of teenage boys and girls as murderers (***Good kids gone bad***), a true story reported in a ***Gothic*** manner, which is very popular in American fiction video. The editorial staff is composed of women except for three male journalists, thus the writing is done by women and from their point of view! There is only one woman among seven photographers.

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Table 5
Media language in television programs

CHOICE OF PROGRAMS	TECHNICAL CODES	SOCIOCULTURAL CODES	EDITING
Le bulletin des jeunes **Serious tone** Distance between the transmitter and the receiver or target public **Aim:** to inform	• medium and long shots • normal angles • natural lighting (no studio shooting)	• exterior natural setting • no role-playing • no particular staging	• descriptive editing • few visual inserts • insignificant background music
Street Cents **Humorous tone** **Creating an understanding between the transmitter and the receiver** **Aim: to influence the receiver's behaviour**	• varied shots and angles, dramatized effects • artificial lighting (studio)	• sophisticated production (emphasized details) • artificial sets: interiors (studio) and exteriors (constructed) • role-playing by actors	• sequential editing • sketches treated with humour • music adapted to each sequence
YTV News **Serious tone** Creating an understanding related to framing and viewers being directly addressed by journalists. **Aim:** to inform and to influence the receiver's behaviour	• cross framing in studio (Much Music style) • conventional interview framing • mixed lighting	• little staging: direct interviews • studio sets and natural exteriors	• descriptive and parallel editing (reporting) • visual inserts • varied pop music

Legend:
Editing
- sequential: chronological arrangement shots where characters and events are constructed
- descriptive/parallel: juxtaposition of shots where verbal exchanges ensure continuity in time.

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Table 6
Media language in magazines

CHOICE OF MAGAZINES	TECHNICAL CODES	SOCIOCULTURAL CODES	LAY-OUT
Filles d'aujourd'hui Publicity : 12% (8.3 /68 pages) Descriptive titles	• polychromic pictures and page background • typography for titles carefully chosen • agency photographs • neutral lighting	• healthy white teenagers • few sets and objects present but importance of people (girls) • role: actress	• text mounted in 3 columns • vertical lay-out
Adorable **Publicity :** **7%** **(5/64 pages)** **Eye-catching titles**	• polychromic pages and pictures • typography of titles carefully chosen	• healthy white teenagers • few sets • importance of people (girls) • model : female singer	• text in 3 columns • mosaic lay-out (few whites, lack of spacing • informational inserts in colour
Young & Modern Publicity: 37% (41/108 pages) Eye catching titles	• Main text: semantically weak pictures • little typographical interest • Ads take up space, colour and photographics	• multiethnicity and representation of the two sexes conveyed by youth-ads.	• text in 4 columns • informational inserts in colour • mixed lay-out
Teen **Publicity :** **41%** **(53/130 pages)**	• Main text on white background • The ads occupy the space, colour and photographics	• few representatives of ethnic origin • one female role: an athlete • presence of both sexes represented by more adult publicity	• text in 3 columns • informational inserts in colour • mixed lay-out

Legend
Lay-out (spatial arrangement of the photo-typo-graphic elements
- vertical or horizontal: spaces reserved for text and images.
- mosaic: editing by juxtaposing pictures and blocks of text.

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The data from **Table 5**, show that in the French-language programs, the technical codes correspond to the treatment used, namely reporting. Medium and long shots are used as opposed to close-ups. The camera angles are objective, with no noticeable attempt to include special effects; the editing is mainly descriptive and the continuity is ensured by the commentary. The language or method of representation used here (pictures and sound) is accessible and straightforward, due to the young age of the target population. The tone used by the presenter, while cheerful, is neutral and impartial. The music does not play a significant role, being neither original nor youth oriented. It merely fills in sound gaps where necessary.

The English program, *Street Cents*, uses a televisual language which is sophisticated as regards both the treatment and the iconic and cultural codes, firmly anchored in today's reality (credible sets and in line with the subjects or situations denounced). In *YTV News*, the tone is more serious since this is a program based more on the transmission of information and not on the involvement of receivers as in *Street Cents*. The two young hosts are friendly and establish the transition between the different news reports. The editing is more or less descriptive with visual inserts to illustrate the subject. The background music underlines the topics treated.

The connection created between the host/journalist with the audience differs from one program to the other and is established by the décor. There is virtually no connection made in *Le bulletin des jeunes* where the adult hostess is often in a public or natural environment (as opposed to the studio). She uses a cheerful tone in reporting and in describing events but does not really create an atmosphere of closeness with her viewers since she is not involved in the actions reported. In the English-language programs, the hosts are younger and seem to create greater intimacy. The settings alternate between private and public places, especially in *Street Cents*, which helps to create a greater sense of connection with the viewers. Moreover, the humorous tone and topics treated are of greater interest to teenagers.

The data from **Table 6**, show that advertising determines the style of the American magazines and that the visuals involve young models (the same age as the readers), who are pretty, slim, smiling, surrounded by friends. The ads suggest happiness and mostly promote beauty products, with great emphasis placed on physical appearance. The articles are mainly written in the first person and have provocative titles (*Sneaky Ways to win His Heart*, or *Guys on Dating, Uncensored*). In the French magazines, the relationship between the reader and the author is more personal and direct in *Adorable* than in *Filles d'aujourd'hui*: where the first person singular predominates. Colour in both cases is mainly provided by eye-catching text framing techniques. The advertising in these magazines is very unobtrusive.

Lastly, one can look in vain for ads of public interest in any of these magazines. The young readers are not warned about the risks of dropping out of school or dependency on drugs. What we find disquieting in these ads is the type of narcissistic representation that prompts girls to wish for an ideal image of perfection. They are told implicitly they can be as beautiful as the models, provided they pay the price. And these American magazines are read by many girls, regardless of their mother tongue. *Drunk driving, STDs or School first of all* are advertisements of special interest to young people and yet totally absent from their pages. Television occasionally deals with them but unfortunatly they are not shown at a suitable viewing time for teens (late afternoon or early evening)

The settings are vague as if the youngsters were disconnected from any geographical, historical or cultural context.

All the texts in the four magazines are laid out in columns which makes for easier reading but the lay-out in the American magazines is more traditional than in the French-language magazines that look more disorganized. There are few indications as to the identity of the private or public space suggested in the photographs. The settings are vague as if the youngsters were disconnected from any geographical, historical or cultural context. This is hardly propitious for integrating youngsters from the cultural communities into their host country. Contextualized references are absent, therefore the girls who read them can identify with the situations described without affiliation to any particular sociocultural milieu. This applies to all the magazines, regardless of language. The American magazines accord some space to ethnic groups, in the advertising illustrations.

CONCLUSION

This exploratory research answered our questions beyond our expectations! We were disconcerted at the lack of information aimed at young people, at the kind of treatment and editing favored, not to mention the near absence of pro-active and women leaders. It may be an explanation for understanding teenagers prefering fiction to information. They love to be told stories, **they love the narrative!**

It is in this emerging dynamic between past, present and future that youths construct their historical consciousness - their consciousness of belonging to a particular era, to a particular world... (Létourneau, p. 90 -our translation-).

Our young French-speaking television viewers aged 13 to 16 have been ignored by our newsmakers. It is a pity that the two public channels, Newsworld and R.D.I., that have the mandate to inform the public including adolescents, do not offer real *narrative programs* through a televised newsmagazine. Such a program should be able to rely on references that are not only current but historical. Our teenage girls are offered reading matter devoted to superficial and particularly short-sighted needs. The *here and now* is what counts, it is as if these girls lived in an unreal space and time, without past or future. They are confined within a world centered on their body and their appearance and are conditioned to a feminine ideal similar to the messages conveyed by the journalists of the adult women's magazines.

Our concern is certainly not isolated since quite recently, a study by the Social Affairs Research Unit in Great Britain (1997) concluded that the content of the women's magazines, for example *Cosmopolitan, Elle, Marie-Claire* and *Prima* is ***trivial***, that the language to be found in them is ***vulgar*** and ***voyeurist***. One of the authors, Professor Kenneth Minogue states unambiguously: "The magazine woman has left the kitchen for the bedroom." What a promotion !

The egocentricity to be deplored among the young is encouraged by adults through the press and television: "Young people are turned in on themselves, the world's problems do not interest them!"[9] states the editor of a youth magazine!

RECOMMENDATIONS

"No past, no future. Only the present. Zapping. The age of the rolling stone..."
(Létourneau, p. 88 -our translation)

This vision of the younger generation discovered in the magazines studied is not very generous: "...contrary to what people say all too easily, young people are extremely interested in the past" (*Québec-Français*, p. 88). To enrich their imagination and present them with images of outstanding men and women, we should delve into our historical and contemporary references while not overlooking the exploits of their peers.

More recently, we discovered quite by chance, the *Magazine Jeunesse*, published in Montreal for high school teachers and written by students for students[10]. The topics dealt with in the form of *reports* and *varied articles* reflect young people's concerns (pregnancy, drugs, anorexia, boy-girl relationships, etc.) and interests (Science, Arts and Leisure activities). Our main concern is that while the texts are well-written by these young authors, they rarely cite references or experts. This magazine has a dynamic approach and it changes style from one issue to the other, particularly on its cover page. There are only a few ads in this magazine (Caisse Desjardins, Ordre des dentistes, etc.). It has a circulation of 60,000 copies so one wonders why it can only be found in certain libraries for research purposes. The good news is its presence on a Web site starting in January 1998, which will probably give it a wider distribution outside the schools (www.espace-jeunesse.com).

Moreover, in exploring the Radio-Canada site on the Internet, we learned that starting in the fall of 1997, a new youth information magazine: *Sur la piste...* will be available. We viewed some programs in October and their make-up was somewhat similar to *Street Cents*. The hosts are both journalists and actors; they take part in certain sketches, the tone is humorous and engaging. The target audience is younger - the two last primary grades and the two first secondary grades. Their promo, written in French, appears on their Web site: http://www.src-mtl.com/tv/jeunes/piste/index.html:

"When you settle down comfortably after school on Thursdays at 4.30 p.m. to watch us, our three hosts will take you Sur la piste.. (On the trail) of cowboys, comics, dreams, the future, danger, fashion and all kinds of other subjects shown in the program...." (our translation-)

The easiest and most effective way to boost the image of women in magazines such as *Filles d'aujourd'hui* and *Adorable* would be to include articles on women from this country and elsewhere, their place in political, cultural, sports, educational or financial contexts so as to expose young women readers to other realities and more **diversified** possibilities.

Another recommendation would be to use the vast potential of the Internet very much in the same way *Street Cents* does, in that it offers pages of well documented texts and pictures on its Web site with a systematic updating of its content. Thus, we have a link between magazine and television which offsets the transitory nature of the televized message since the fleeting images and words on the TV screen find a certain stability when transferred to the computer. *Sur la piste...* should develop this complementary aspect on its site. Advertising plays a very important role in our young viewers' lives and since they cannot avoid it, one wonders why the different levels of government do not make use of it to reach them through this new window. Ads could help finance culturally and socially useful products and services, and influence adolescents toward a more responsible behaviour on the road, at school, between friends, and suggest occupational options that are truly realistic.

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Young people know their way around television, but as far as reading is concerned, girls are way ahead. However, with the spread of personal computers and access to the Internet in schools, boys will perhaps be persuaded to sit down along with the girls in front of the computer screen which will start them reading again, encourage discussions and perhaps bring greater understanding of the girls' world!

Finally, there is another approach, though not fully understood in Quebec, namely **media literacy or media education**. Teachers could base their teaching on the reading of media messages, taken from the daily life of students and their parents, and thus promote a desire to meet new people, to travel, and a thirst for knowledge, to convince them that reading is power, whatever the media used to convey the information. The school is the ideal place to learn how to read the information media that claim no pedagogical purpose yet which speak to us on a daily basis. Otherwise, freedom will be on one side only, that of the written and electronic press.

"To master the event is essential for anyone who wishes to live as a contemporary."
(Hermelin, p. 137 -our translation-)

If we were to formulate one wish on the eve of the third millennium, we would ask those responsible for media programming to explore to the maximum this desire in so many young people to be informed in a way that respects and touches them, and, why not, also makes them laugh. Our producers should not be afraid of winning over an audience thirsting for knowledge and more sensitive than is generally believed to what is taking place elsewhere. Nor should they be afraid of presenting female role-models. Girls as much as boys need idols to whom they may look up and aspire to imitate. They also need to model their future behaviour on the actions of successful women.

Now that a new generation of girls is firmly in place, much surer of themselves and of their abilities, now that their mothers have broken into the multimedia field, these girls should be given the opportunity to become achievers and sit with the decision makers. The structures are in place, the talents are there, the willingness... perhaps. It can never be over-emphasized that well-informed youth is an invaluable asset for a democratic society and, moreover, that a woman well educated in social and world affairs is a guarantee of the development and well-being of that society.

NOTES

[1] Study conducted by Stéphanie Dansereau, professor in the Department of Education at the Université du Québec à Montréal and Jeanne Maranda, President of the Montreal Council of Women in collaboration with research assistants Louise Boivin, Carole Faucher and Geneviève Gareau, in Montreal during 1997, and funded by STATUS OF WOMEN CANADA.
This report is a translation from the French.

[2] A survey in 1993 carried out in Montreal and Ottawa with boys and girls aged 9 to 13 showed that they prefer fiction and entertainment programs to all other kinds and that this is what the channels in both languages mainly offer them (see "Des jeunes urbains scolarisés en français et la télévision", in the journal *Frequency/Fréquence*, pp 227-264).
Moreover the list of most popular programs with teenagers (ages12-17) established by BBM in the fall of 1996, confirmed this marked preference for fiction: the first 10 programs were mostly fiction, from sitcoms like *La petite vie* to miniseries such as *Virginie*.

[3] *Le bulletin des jeunes* and *Le petit journal* are the same program but the network is different: Radio-Canada's R.D.I. (equivalent to CBC 's News World) buys *Le petit journal* from T.Q.S. and uses a different presentation for the opening and closing of the program and gives it a different title.

[4] The MEDIA AWARENESS NETWORK has a Canadian Web site devoted to knowledge of the media and the study of their influence on children (http://rsc2.carleton/MediaNet); it defines the *Bulletin des jeunes* on RDI as a program that informs and tries to open up the world to youth through national or international news items. There is no equivalent as regards the written press for young Quebecers.

[5] The magazines *Teen* and *Y & M* were chosen as pertinent material on the English side for there are no unspecialized, general-interest, English-language magazines published in Canada for young people except *What?* published in Winnipeg with limited circulation in Canadian high schools. *Seventeen* was the other American magazine popular with both English and French-speaking girls in Québec but its content really targets an older clientèle..

[6] MEDIAWATCH/Evaluation-Médias, founded in 1983, whose mandate is to improve the image of women in the media (E-Mail : mediawatch@myna.com).

[7] The findings of this survey which was conducted on January 18, 1995 in 71 countries was presented to the *U.N. International Women's Conference* held in Beijing in August 1995.

[8] The initiator of the action is an agent or subject-hero of a segment (*Sémiotique narrative et textuelle*, Larousse, 1973, 0. 165); however, he can become a victim of his own initiative.

[9] Quoted by the editor of *Adorable*, in the Montreal tabloïd *Temps fou* in February 1997, (p.7)

[10] The *Magazine Jeunesse*, is published in collaboration with the Ministère de l'éducation du Québec and distributed on a limited basis in high schools by Le Groupe Jeunesse (514-274-6124). This is a tool for teachers, especially those teaching French and MRI. The texts are first written by high school students and then revised by the MEQ's general youth instruction team. Laval University's Arts Faculty also sponsors this magazine and tries to get journalism students involved.

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Street Cents | Theodore Tugboat | 1st Edition | 22 Minutes | Up on the Roof | Land & Sea

May 26, 1997 — Monday on First Edition, first-time voters and their concerns. Catherine Clark meets a high-school class just starting to get involved in the political process. Our coverage of Campaign '97 continues with a trip to advance polls for the military. Join Linda Kelly for those stories and all the day's news at six.

New on www.halifax.cbc.ca:

The Federal Election

Hear Halifax's election candidates on the web in Real Audio in our All Candidates' Debate, plus we've got the quick take on Nova Scotia's electoral ridings, and an online chat forum dedicated to discussions of all things political. Join in!

We've got music!

THIS WEEK on STREET CENTS

...ed Staples Quartet, and
...s Roof.
...elujah with the Nova

...ardry, Nova Scotia's finest
...oday meet on Then

CBC Halifax is proud to sponsor the Moving Images Group as they present a professional development program for Nova Scotia's Film, Video & Television Industry

MONDAY on LAND & SEA

...the news and people of
...suggestions about what you'd
...We'd love to hear from you!

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CBC Halifax Home

Les jeudis à 16h30.

Sur La Piste ... c'est le nouveau magazine d'information jeunesse de la SRC.

Quand tu t'installes confortablement après l'école **le jeudi à 16h30** pour nous regarder, nos trois animateurs t'emmènent *Sur la piste* , des cow-boys, de la BD, des rêves, du futur, du danger, de la mode et sur celle de bien d'autres sujets qui sont abordés à travers l'émission. Il est aussi question de nouvelles technologies, des dessous de la télé et des sciences. À chaque semaine, nous te présentons en reportage un jeune de ton âge qui s'est fait remarquer par ses exploits.

Dans notre salle des nouvelles, **Guillaume Lemay-Thivierge**, **Jessica Barker** et **Vincent Bolduc**, trois comédiens super-connus des jeunes, ont accepté de relever un nouveau défi en devenant les journalistes animateurs de *Sur la piste* . Évidemment, ils ne sont pas des journalistes ordinaires. Oui, ils sont curieux, ils aiment poser des questions, découvrir des nouvelles choses et nous donner de l'information sur différents sujets. Mais ils ne peuvent s'empêcher de le faire à leur façon. Et leur façon à eux, ce n'est pas toujours sérieux, sérieux. En fait, ils ont une façon plutôt humoristique de voir les choses.

Il faut dire que **Guillaume**, **Jessica** et **Vincent** ne sont pas de tout repos. Les jeunes qui fréquentent le plateau de *Sur la piste* ont pu se rendre compte qu'ils ont pas mal d'énergie. Est-ce dû au fait qu'ils sont réellement de bons amis dans la vie? En studio, ils se font des coups pendables, n'arrêtent jamais de s'agacer et sont continuellement en compétition pour être celui ou celle qui fera le reportage le plus aventureux. Pour *Sur la piste* , **Guillaume** a déjà piloté un F-18, **Jessica** a grimpé sur les vitres d'un gratte-ciel et **Vincent**, passionné de cascades, s'est transformé en torche humaine.

Mais ce n'est qu'un début. Ce ne sont pas les idées qui manquent à nos trois journalistes et si tu es régulièrement «sur la piste» de Guillaume, Jessica et Vincent, tu ne t'ennuieras pas.

Cette semaine à Sur la piste

Des adresses, des CD-ROM, etc...

SDA Productions
465, Rue McGill
Montréal (Québec)
H2Y 2A6
Téléphone: (514) 844-1761
Télécopieur: (514) 985-4459

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Le Magazine jeunesse
Volume 8 - Numéro 1 - Automne 1997
SOMMAIRE
Volume 8, numéro 1
Automne 1997
BRANCHEZ-VOUS !

Filles

SOMMAIRE

SEXUALITÉ

12 Baisers, caresses et autres câlins
Se moucher, se cajoler, s'embrasser voilà des façons bien agréables de se dire «Je t'aime». Explore avec nous l'univers merveilleux de la tendresse.

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20 Le végétarisme: pour que végé rime avec santé
Pour une raison ou pour une autre, tu souhaites bannir la viande de ton alimentation et t'adonner au végétarisme? Pas de problème, dans la mesure où tu suis certaines règles, histoire de ne pas mettre ta santé en péril.

MODE

24 Fringues géniales à petit prix
Pourquoi payer une fortune pour les vêtements quand tu peux te créer un super look à bon marché? Consulte nos pages mode et tu verras que c'est possible!

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42 Phobies: quand les peurs partent en peur
Tu as une peur irraisonnée des araignées, des ascenseurs, des lieux publics ou des ponts? Eh bien, tu es peut-être phobique. Surtout pas de panique! Il existe des moyens pour atténuer les effets paralysants de ces peurs. Un dossier à lire... sans crainte!

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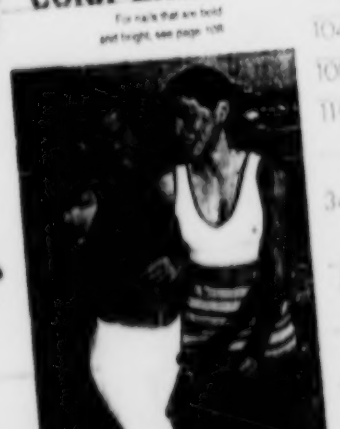
TEEN

april

color-ama!

For nails that are bold and bright, see page 108



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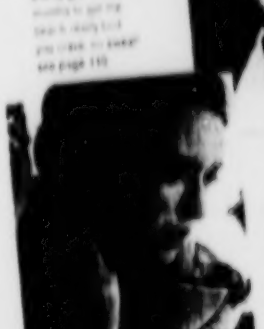
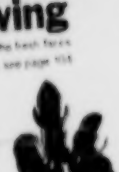
get glowing

meet the fresh faces of spring see page 104



your looks



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gone bad

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sassy slant

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you decide... p. 41

win it!
Info floral dress
Flirt alert! Don't you dig this hot pink and bright orange Espirit dress? We love it, too! It's completely cute—and it can be all yours for just here. Turn to page 106. And for the full scoop on spring's neutral looks, head over to page 74.

make him notice
Sneaky ways to snag your crush... p. 36

win it! Red No Doubt Tee—and Phone Call!
There's no doubt that Gwen Stefani and her band kick butt! One reader can prove that she's more than just a fan when she scores this cool red tee, signed by everyone in the group—and receives a phone call from head babe Tom Dumont. To see how to win, flip to page 106. And don't forget to get the No Doubt interview on page 58.

on the cover
Hanging out in Hollywood with the cast of new movie Clueless, Alicia Silverstone, Brittany Murphy and Aaron Tate tips Teen Dream readers on the latest makeup, hairstyle and wardrobe secrets.

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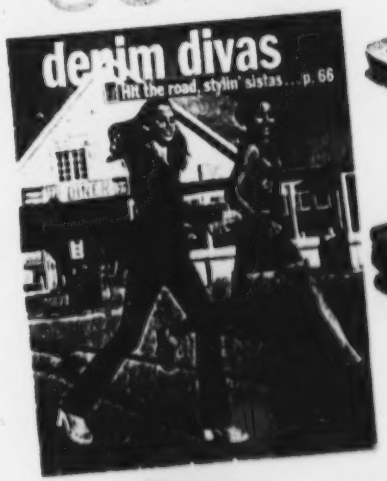

denim divas
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shoes, shoes, shoes!
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win it! Luscious tee book
Are you completely in love with Leonardo DiCaprio? Well, he could be with you 24-7—if you're one of the ten readers to snag a copy of his hotsellers tee. To learn how to make this book a permanent part of your library, flip to page 100. And to get our dish on the Hollywood hottie, turn to page 54.

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